THE METROPOLITAN MUSEUM OF ART
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View from Dec. 10, 1926 No. 432 Sale Dec. 14, 1926

Japanese Color Prints

JAPANESE BOOKS

Japanese Original Paintings

A Collection of Choice Broadsheets

the property of a

NEW YORK GENTLEMAN

of Taste and Judgment

"Full Moon," by Yeisen; Yoshima Temple, by Hiroshige, fine impression; Pillar prints by Utamaro, Shunsho, Kurinsai, which are triumphs in design; Broadsheets by Kuniyoshi, Kunisada, Utamaro, etc.; Triptychs and Diptychs of remarkable decorative quality by well-known artists, including "Enoshima," one of the most famous of Hiroshige's few Triptychs.

Books: Albums of "Crests"; "Ink-Drawings"; Tokaido Road; Hokusai's Mangwa and his Warriors of Musashi; "Occupations," Kano School, 1774; "Girls," by Sukenobu; the soft brush work of Giokusuisai; Tachibana's Animals, 1720; Toyokuni's "Old Ceremonials," 1786, etc.

TO BE SOLD BY AUCTION

Tuesday Evening, December 14, 1926
At 8 o'clock

View from 9:30—5:30, Friday, December 10, 1926

THE WALPOLE GALLERIES

12 West 48th Street, New York

Telephone Bryant 4140

To the Walpole Galleries

12 West 48th Street, New York

Please buy for me at your Auction Sale No. ..... on .....19.. the following lots at not exceeding the prices named, which are *so much per Lot.*

These Bids are subject to Conditions of Sale printed in the Catalogue of this sale.

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Lot	First Word of Title	Bid		Bought at		Sold for		Remarks
(*To be filled by the Bidder*)				(*To be filled by The Walpole Galleries*)				

Bid on this sheet for one sale only, with *full name and address plainly written. Terms Cash.* References or cash deposit required with orders from strangers.

(Over)

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Walter S. Scott, *Auctioneer*

Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

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Priced copies of this catalogue at $2.00 each after the sale.

THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

JAPANESE COLOR PRINTS AND BOOKS

COLLECTION OF CHOICE BROADSHEETS

1. KUNIYOSHI. Girl in snow.
2. HOKUSAI. Fuji from Enoshima. Excellent late printing.
3. HIROSHIGE. Yoshiwara in cherry bloom.
4. KUNIYOSHI. Subjugated. Brilliant composition.
5. KUNIYOSHI. Russian officer.
6. HIROSHIGE. Low water. Fine impression.
7. HIROSHIGE. New moon.
8. KUNIYOSHI. The mirror.
9. HIROSHIGE. Rain.
10. HIROSHIGE. The bay. (First Tokaido series.)
11. HIROSHIGE. Chasm. (47 Ronin series.)
12. HIROSHIGE. Wading ashore.
13. KUNISADA. "My child." Fine blacks.
14. YEISEN. Full moon. Beautiful print.
15. TOYOKUNI. Temples.
16. UTAKUNI. Fisherman with baskets.
17. KUNIYASU. Lady richly robed.
18. HIROSHIGE. Fire department. (First Tokaido.)

19. KUNIYOSHI. Lady on balcony. Rich color.

20. KUNIYOSHI. Death bringer. Note costume.

21. HOKUSAI. Goddess on a dragon.

22. YOSHIKAZU. Flood.

23. KUNISADA. Snow maiden.

24. HIROSHIGE. Chasm on misty morning.

25. KUNISADA. Beach scene.

26. HIROSHIGE. Blue river.

27. HIROSHIGE. Mountain road. (Small Tokaido series.)

28. SHUNSEN. Supper on the balcony.

29. HIROSHIGE. Trees at twilight.

30. HIROSHIGE. Seining. Fine blues.

31. UTAMARO. Storks. Lovely composition; browned.

32. TOYOKUNI. Balcony at night.

33. HIROSHIGE. Twilight. (First Tokaido series.)

34. HIROSHIGE. The canal.

35. KUNISADA. Girl beside stream.

36. UTAMARO. Girls in lion festival.

37. SHUNTEI. The capture.

38. HIROSHIGE. The arrival. (First Tokaido series.)

39. HIROSHIGE. Travelers by the bay.

40. KUNIYOSHI. Under the new moon.

41. KUNISADA. Girl on a boat. Lovely costume.

42. KANENARU. The bridge.

43. HIROSHIGE. Yoshima Temple. Fine print.

44. KUNISADA. Dancer in blue.

45. YEISEN. Watching the rain.

46. TOYOKUNI. Woman retainer. Fine simple lines.

47. UTAMARO. Two girls. Charming print.

48. TOYOKUNI. Scene at the inn. (Chusingura series.)

49. TOYOKUNI. Verandah scene. (Chusingura series.)

50. TOYOKUNI. Man in a kago. Powerful design.

51. TOYOKUNI. Combat. (Early Chusingura series.)

52. HIROSHIGE. On the way. (First Tokaido series.)

53. HIROSHIGE. Seaside road. (Small Tokaido.)

54. KUNIYOSHI. The rose robe.

ELEVEN PILLAR PRINTS

These prints, in the most difficult form in which the greatest masters of the Japanese color print have worked, are rarely beautiful triumphs in design.

55. SHUNSEN (about 1790). Girl and her lover.

56. KORIUSAI (1720-1782). The seven gods of fortune.

57. SEKIJO. Two girls' heads.

58. UTAMARO. Daikoku and the rat.

59. KITAO MASAYOSHI. Yebisu at the shore. Browned.

60. CHOKI or SHUNSHO (attributed). Two girls strolling. Signed Sukenobu. Browned.

61. KORIUSAI. Lady with two girls attending.

62. SHUNSHO (about 1790). Warrior and maiden; boats.

63. TAMAGAWA SHUCHO. Two lovers.

64. KUNIMARU (1786-1817). Two girls.

65. KITAO MASAYOSHI (1761-1804). The seven gods of fortune.

BROADSHEETS IN FULL COLOR

66. KUNIYOSHI. At the wash.

67. KUNISADA. Dancer.

68. HIROSHIGE. Girl at Enoshima.

69. ORIGINAL PAINTING IN TINTS. Kintoki and the carp.

70. KUNIHIRO. On guard. Very fine composition.

71. YEISHI. Oiran and attendants. Browned.

72. KUNISADA. Boating party.

73. GOSOTEI TOYOKUNI. Girl pulling rope.

74. KUNIYOSHI. Conference.

75. UTAMARO. Three ladies at ease. Early work.

76. KUNINAO. Conflict. (Chusingura series.)

77. TOYOKUNI. Street scene. Very fine impression.

78. TOYOKUNI. Two ladies.

79. TOYOKUNI. Warrior and eagle. Powerful design.

GROUP OF CHOICE SMALLER PRINTS

80. SHUCHO. Boat party, 1780.

81. HOKUSAI. Foot travelers. (100 Fuji series.)

82. HOKUSAI. Artificial Fuji. (Same series.)

83. HOKUSAI. Fuji over fog. (Same series.)

84. HARUNOBU. Early spring plowing.

85. HIROSHIGE. Sails in the marshes.

86. HOKUSAI. The strong woman.

87. SHIGEMASA. Obstacle. Fine coloring.

88. YEISEN. Cooking.

89. SHIGEMASA. Cavalryman.

90. KIYONAGA. Peering.

91. SHIGENOBU. Strong woman and horse.

92. HARUNOBU. Lady and maid. Hand colored.

93. HIROSHIGE. Low stream.

BROADSHEETS AND OTHER TYPES

94. UTAMARO. Tall girl. Charming lines.

95. SHUNSEN. Two ladies.

96. KUNISADA. The chequered robe. Early work.

97. KUNISADA. Dancer in the street.

98. KUNIYOSHI. Conquest. Daring composition.

99. KUNIYOSHI. Attention. Girl playing koto.

100. SADAHIDE. Lady and two children. Rich design.

101. MASAYOSHI. Girls in harvest field. Charming.

102. KUNISADA. Housebreaker.

103. KUNISADA. Apparition. Rich blacks.

104. KUNIYOSHI. Formidable warrior.

105. KUNISADA. Watchful waiting.

106. HOKUSAI. Accoutrement makers.

107. YEISEN. Women on verandah.

108. TOYOKUNI. Group of women. Fine small print.

109. SHIGEMASA. Angry.

OLD JAPANESE ILLUSTRATED BOOKS (24 LOTS)

110. REMARKABLE ALBUM, original paintings by Kunisada, 1832, illustrating make-ups of celebrated stage characters. Annotated in English. Finely bound.

111. TWO ALBUMS of original ink drawings, designs for robes, etc. About 1790. Good condition.

112. SMALL, THICK VOLUME OF DESIGNS for crests, etc. Valuable study of conventionalization.

113. SET OF 6 VOLS., with numerous illustrations of the Tokaido. Fine condition.

114. HOKUSAI. The famous Mangwa, vols. 3, 5, 6, 7, 8, 9. Early edition (no reprints), good condition, some volumes not quite complete. (6)

115. HOKUSAI. Similar. Mangwa, vols. 10, 11, 12, 13, 15. (5)

116. SHUNCHO. Fine early black-and-whites. Famous sights of Kyoto. 1786. 6 vols.

117. SHUNCHO. Similar. Mostly landscapes. Second series, 1787. (4)

118. HOKUSAI. Fine volume, bold designs. Famous warriors of Musashi.

119. HOKUSAI. Similar volume. Fine condition.

120. HOKUSAI. 2 vols. of fine small designs. (2)

121. SOBEI TACHIBANA. Book of Animals, 1720.

122. HORIKUNI, landscapes, etc. (c. 1750), and KUNISADA, black-and-whites. (2)

123. TAITO (pupil of Hokusai). Illustrations in style of the Mangwa.

124. GIOKUSUISAI. 3 vols. of strong compositions from soft brush work. Many fine examples.

125. TACHIBONA ARINORI, 1720. Landscapes, figures, etc. 2 vols.

126. MORIKUNI, 1740. Many fine designs. Later edition.

127. TOYOKUNI. Illustrated tale; and book of old ceremonials, 1786. (2)

128. KITAO SHIGEMASA (1738-1819). Volume containing ten plates in excellent condition.

129. KANO School, 2 vols. (1774), illustrating occupations, divinities, etc. Very interesting subjects.

130. UNGWA. Volume of birds, animals, etc., from soft brush work.

131. SUKENOBU. "Customs of Japan," 1737. Some plates worn.

132. SUKENOBU. 2 vols. together. Charming designs of girls, outdoor life, etc.

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134. HOKUSAI. The demented woman.

135. KIYONAGA. Writing. Small print, somewhat rubbed.

136. TOYONOBU. A wetting. Excellent black-and-white.

137. HIROSHIGE. Broadsheet. Wayside halt.

138. TOYOKUNI. Women at home.

139. SHIGEMASA. Lord and retainer.

140. HOKUSAI. Lord Buddha.

141. HOKUSAI. Gazing. (100 Fuji series.)

142. TOYOKUNI. Dress goods. Very fine example.

143. KUNISADA. Girl with cup of tea.

144. KUNISADA. Woman and child in snow.

145. ORIGINAL PAINTING IN TINTS. The strong woman.

146. KUNIYOSHI. Hero in white slaying a dragon.

147. KUNIYOSHI. Death universal. Note details.

148. TOYOKUNI. Lady with basket. Fine early work.

149. TOYOKUNI. Scene at the stairs. (Chusingura.)

150. HOKUSAI. Doubt.

151. HOKUSAI. Yellow road near Yedo, 1802.

152. YEISEN. Horses.

153. TOYOKUNI. Women occupied.

154. GOSOTEI TOYOKUNI. Girl in black.

155. GOD OF WISDOM AFLOAT.

156. UTAMARO. Girl and her lover.

157. KUNIYOSHI. The strong woman checking a horse.

158. HIROSHIGE. Snowy landscape. Fine impression.

159. HIROSHIGE. In wait.

160. KUNISADA. Resting.

161. KUNISADA. After the bath. Early work.

162. TOYOKUNI. Verandah scene. (Chusingura.)

163. HIROSHIGE. Dragging them in. (First Tokaido.)

164. KUNIYOSHI. Expectant.

165. YEISEN. Girl by screen.

166. KITAO MASANOBU. On the verandah. Rare.

167. SHIGEMASA. Fight on the bridge.

168. HOKUSAI. Warrior. *Original line drawing.* Very rare.

169. HIROSHIGE. Greeting. Fine half-size print.

170. UTAMARO. Girl and two young men.

171. TOYOKUNI. Approach to a temple.

172. TOYOKUNI. Three girls. Fine early chuban.

173. HIROSHIGE. View at Kameido. Rich color.

174. HIROSHIGE. A stop for the night. (First Tokaido.)

175. HIROSHIGE. Along the shore. Beautiful impression.

176. KUNIYOSHI. Falling petals.

177. SHIGENOBU. The crowd.

178. ORIGINAL PAINTING IN TINTS. The captured bear.

179. YOSHITORA. Invasion by sea.

180. HIROSHIGE. River. Excellent impression.

181. KUNISADA. Man with cherry bough. Early.

182. KUNIYOSHI. Warrior by waterfall. Strong print.

183. HIROSHIGE. Haste. (Small Tokaido series.)

184. HOKUSAI. View of Fuji. Fine late printing.

185. HIROSHIGE. Street of the warehouses. Yedo.

186. HIROSHIGE. Village and bay.

187. KUNISADA. Actor in blue robe.

188. KUNISADA. Escaping. Snow scene.

189. HIROSHIGE. Verandah scene. (Early Chusingura.)

190. KUNIYOSHI. Thoughts.

191. TOYOKUNI. Man resting. Good print.

192. HIROSHIGE. At the beach.

193. HIROSHIGE. Broad river on snowy day.

194. HIROSHIGE. Upland river.

196. KUNISADA. Gray and green.

197. TOYOKUNI. Agreeable encounter. Fine lines.

198. YEISEN. Boat under full sail. Rare.

199. SADAYOSHI. Warrior in wild landscape.

200. SHUNTEI. Combat on the shore.

EIGHTEEN TRIPTYCHS AND DIPTYCHS

All by well-known artists, excellently matched and in good condition and color. These prints have remarkable decorative qualities.

201. HIROSHIGE. Near view of the sacred island of Enoshima. One of Hiroshige's most famous triptychs. Good condition.

202. KUNISADA. Fancy swimmers under Riogoku Bridge.

203. HIROSHIGE. Girls at play. Yellow ground. Rare.

204. YOSHISADA. Europeans in Japan. Very interesting.

205. KUNISADA. Beach scene. Colorful.

206. YOSHITORA. Three girls with landscape background.

207. KUNISADA. Battle at verandah.

208. HIROSHIGE. Fording the broad river.

209. KUNIYOSHI. The fight at nightfall.

210. KUNISADA. Theater poster. Three actors.

211. YOSHISADA. Europeans in Japanese tea-house.

212. HIROSHIGE. Girls and others on shore. Fuji beyond.

213. YOSHITORA. Fight about girls on verandah. Diptych.

214. KUNIYOSHI. Warriors hid in foliage. Diptych.

215. KUNISADA. Kakemono diptych. Girls' amusements.

216. KUNIYASU. Springtime procession. Diptych.

217. YOSHISADA. Warlike encounter. Triptych.

218. KUNISADA. Triptych. Three girls in New Year Festival.

219. TOYOKUNI. Interior scene. (Chusingura.)

220. KUNIYOSHI. Lightning stroke. Impressive print.

221. KUNINAO. Fight in the rain. (Chusingura.)

222. KIYOMITSU. Kintoki and animals.

223. KUNINAO. Wayside scene. (Chusingura.)

224. HIROSHIGE. Wayside inn. (Small Tokaido.)

225. MINKO. Traveling musician, 1770.

226. MORONOBU. Primitive, rubbed. Lady seated in state.

227. SHIGEHARU. By the ocean shore.

228. KUNISADA. Refreshments. *Surimono.*

229. MASATSUGU. Girl and umbrella bearer. Rare chuban.

230. KUNIYOSHI. Black-robed retainer.

231. BUNGA. Devoted. *Surimono.*

232. ORIGINAL PAINTING IN TINTS. "Repelled."

233. KUNISADA. The sharp sword.

234. HIROSHIGE. Scene in a mine.

235. KUNISADA. Noh dancer. Fine impression.

236. KUNINAO. Women travelers.

237. KUNISADA. The mask. Rich color.

238. HIROSHIGE. The parting guest.

239. AMENOYA RINSHUN. May party. *Large surimono.*

240. SADAHIDE. Flute player.

241. SHUNJO. A lady. Rare chuban print.

242. YOSHISADA. Big people and little.

243. YOSHISADA. European children at play.

244. ASHIKUNI. Actor.

245. KUNIYASU. Girl and seated man.

246. TOYOKUNI. Shinto temple. Full margins.

247. UTAMARO. Dancing girls and players. Masterly composition.

248. YEISEN. Two geishas.

249. KUNISADA. Out in the snow.

250. KUNIYOSHI. Over all obstacles. Fine print.

SEASON 1926—1927

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Holding Weekly Sales of Literary and Artistic Material.